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ON THE COVER

Simon Dunn is coming to town! Read all about his path to being an Olympic hopeful in *Playing for the Other Team*. Photo courtesy of Simon Dunn

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Inheriting a Home

My grandmother, Ruby, passed away at the end of April. She died on her birthday at the age of 95. I called her The Matriarch. She wasn't even five feet tall, but she was a quiet force to reckon with. It was a good passing, a mercifully peaceful one. I am fortunate that she was in my life as long as she was, supportive of me and my life and my people and my communities. She was my champion, always.

As someone who is single, I make a home for myself, as many of us do, alone and according to my preferences. Gramma Ruby did, too. She'd lived alone after my grandfather died in 1994, which is longer than I've lived alone as an adult. I have much to learn from her way of being independent and fulfilled, whether hosting family and friends or sitting and listening to the local radio as she tended to do, all day long, loudly.

What I didn't prepare myself for, physically or mentally, was how much of her home I'd end up taking into mine. Something the previous generations seemed to have in spades were dishes and linens. And, for those of us who haven't had a wedding for which we've registered for such household items, an opportunity such as this yielded quite a few additions to my domestic world. I chose a number of quilts, towels, crystal goblets, a coffee service set, platters, serving bowls, and even my own set of silver. I'd never put much thought into an inheritance; I certainly

never planned to bring so much of Gramma Ruby home to live with me in St. Paul. But I see her all around me now.

My loft is only so big. Because I've lived in apartment buildings my entire adult life, I've learned that I can only take in what I can make room for by removing something else. It's a balancing act. So, as I brought in goblets, out went mismatched glasses and mugs. As I brought in quilts, out went blankets I've had since my dorm days. As I brought in platters and bowls, out went a few boxes of other kitchen items to go to Goodwill. I also made room for heirloom additions that have plenty of historical and cultural significance, like her old church cookbooks that are bursting with notes and recipe cards, two spritz maker sets, an almond cake pan, a lefse flipper, and even an old coffee grinder with a hand crank. I am so fortunate to have these artifacts of my grandparents' life in my own space, to share with anyone who I welcome into my home.

As I consider the Fall Home & Garden Issue, there are topics of decor, furniture, and big living in smaller spaces. From the view in my loft on University Avenue, I can tell you: I am living large and hardly alone.

With thanks,

Andy ■

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Have You Been Carefully Taught?

After serving in the Navy in the South Pacific, James A. Michener's short stories were published in 1947 as *Tales from the South Pacific*. Rogers and Hammerstein (and Joshua Logan) created *South Pacific* in 1949, the year president Truman's Executive Order 9981 abolished discrimination in the army. It was a bold move in a still-unsettled time for Rogers and Hammerstein to insist their musical present the harsh realities of discrimination through dialogue and lyrics:

You've got to be taught to be afraid / Of people whose eyes are oddly made / And people whose skin is a different shade / You've got to be carefully taught.

Two years earlier, in 1947, the Partition of India had created, through unspeakable brutality and upheaval, the Dominion of Pakistan, a moment pivotal for the family of Amir, the protagonist of Ayad Akhtar's *Disgraced*, running concurrently with *South Pacific*.

The lavish musical, directed by Joseph Haj, Guthrie artistic director, takes place during WWII; teeming with people, swaying palms, vast seas, and a wealth of music, "Bali Ha'i" among its most evocative. *Disgraced* is far more claustrophobic, confined within the walls of an (admittedly luxe) apartment on Manhattan's Upper East Side, some 70 years later.

Yet the characters of both dramas live in times of personal confusion

and world upheaval. Sailors and islanders face literal life-or-death situations, the Manhattanites walk the edge of an abyss of financial ruin, loss of identity, and discrimination. The principals discover their limits; Ensign Nellie Forbush recoils learning that two charming, mixed-race children are the offspring of her fiancé and his Polynesian consort.

Lawyer Amir, who has claimed to be Indian was born Pakistani; Emily, his white artist wife, is immersed in creating Muslim themes but unable to fully embrace an alien culture. Jewish art dealer Isaac had a one-nighter with Emily, revealed now to his black lawyer wife, Jory, who has been promoted over Amir. These fine cracks fracture over what was to be a celebratory dinner, erupting in an act of violence more explicit than any in the musical.

Director Haj commented: "By putting these two vaunted scripts in conversation with each other — the searing play and the grand musical — my hope is that a vital question might be considered by all of us: from 1949 until today, how far have we actually come in the ways we view and talk about difference; differences of race, religion, and identity? While both of these productions at the core are wrestling with themes of cultural assimilation, they are also brilliantly entertaining." ■

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Under the Gaslight. Photo by Dan Norman

UNDER THE GASLIGHT

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This year's Minnesota Centennial Showboat is bittersweet because it is the last year the annual melodrama with musical olios will be presented. As usual, it features University of Minnesota student actors in a professional situation. The farewell production is an American classic: *Under the Gaslight*, by Augustin Daly, which was the inaugural Showboat production in 1958. The script deals with marriage, class, and identity.

Former Guthrie Associate Artistic Director John Miller-Stephany, known for his astounding productions of other American classics, *1776* and *A Streetcar Named Desire*, has staged the show and says "the young actors in *Under the Gaslight* are simply terrific. They're talented, extremely hardworking, and dear. You'd never know when watching a performance that quite a few of them felt they were working well outside of their 'comfort zones' during rehearsals. Not many of them have had experience working in this style but they've developed into a powerhouse ensemble that knows just how to work the material."

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Before or after you see the new Meryl Streep film, *Florence Foster Jenkins*, I suggest you catch the comedy with music, *Souvenir*, by Stephen Temperley, live on stage at the Commonweal Theatre in Lanesboro. The Manhattan socialite said, "People may say I can't sing, but no one can ever say I didn't

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Artistry, formerly known as Bloomington Civic Theatre, launches its 2016-2017 with the escapist and imaginative Tony-winning Best Musical set in the Roaring '20s, *The Drowsy Chaperone*. The conceit is an avid theater fan sitting in his humble abode listening to the music of his favorite musical (a fictional musical written in service of this musical) titled *The Drowsy Chaperone*. It involves an oil tycoon and a Broadway star who are about to marry; however, gangsters try to foil the marital plans in hopes of financial gain.

Tod Petersen plays the role of the fan and, if you know his impressive body of work, you can imagine he is perfect for the role. He recently gave a fine performance in *Gypsy* for the Theater

sing." Wild comedy emerges from the fact that Jenkins sings off key more than on. Stela Burdt plays Jenkins and Stephen Houtz plays her pianist.

Burdtt shares, "I'm amazed at the impact she had on audiences who came to laugh at her, and wound up adoring her. In this show, we get to see not only the public persona of Florence Foster Jenkins, but the very human side of her that comes through as



Souvenir. Photo by Jason Underferth



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Petersen shares: "The character I play, Man in Chair, is interesting in quite a few ways. We never learn his name, he's just Man in Chair, so that makes the blocking easy. I've got more lines than I've ever had in my life, so that's not so easy. Also, interestingly, Man in Chair doesn't sing a note until the very end of the show. The best part is that I get to sit onstage and watch the super-talented cast put on a show just for me in my super-comfy chair!"

Director-choreographer Michael Matthew Ferrell wowed audiences last year with his inspired staging of *Hairspray* for Artistry and odds are, given his brilliant track record, *The Drowsy Chaperone* will also deliver. He shares, "*The Drowsy Chaperone* does exactly what it's intended to do. It offers us a brief escape from the real world and transports us to a rollicking 1920s Broadway musical comedy. Life-changing probably not, but an evening of pure joy...which is just what we could all use in these challenging times of violence and hate."

BARS AND MEASURES

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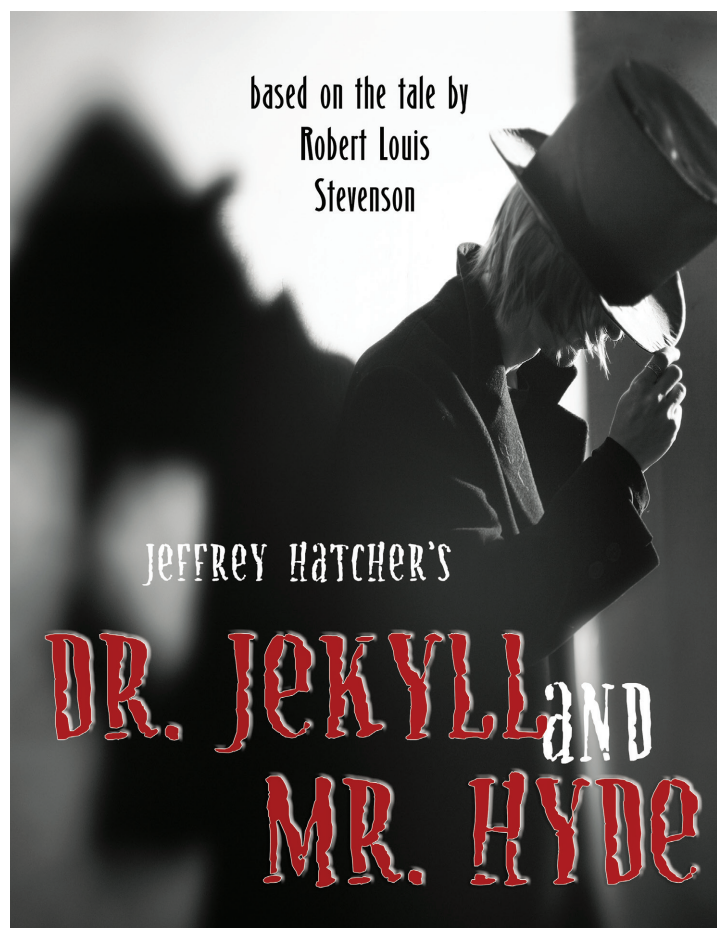
With Sarah Rasmussen at the helm of the Jungle Theater as artistic director we are finally seeing, once again after a long dry spell, a stage that breathes with life. For too many years, the Jungle almost slogged into a combination of revivals of past productions of their own work, classic works already often produced at other theaters, and occasional newer plays that sometimes hit or missed.

However, just this year we've seen Rasmussen's own vibrant all-female revival of Shakespeare's *Two Gentlemen of Verona* and an enthralling production of the groundbreaking gay-themed play, *Le Switch*, by Philip Dawkins and directed by Jeremy Cohen. To be clear, an artistic director doesn't typically direct all shows at their theater, but they oversee play and director selections. This is everything. (And in the case of Rasmussen, as with the Guthrie's new artistic director Joe Haj, she is a first-rate director in her own right.)

The upcoming show is one that clearly shows a departure from the old Jungle ossification. OBIE-winning director Marion McClinton makes his Jungle debut with a hot recent play by



The Drowsy Chaperone. Photo by Hilary Roberts



Dr. Jekyll and Mr. Hyde. Photo courtesy of Theatre in the Round

Idris Goodwin with a jazz score by the accomplished Justin Ellington. Two local favorites, Ansa Akyea (*Huck Finn* at CTC) and Darius Dotch (*Colossal* at Mixed Blood), play brothers Bilal and Eric. One plays classical piano, the other jazz bass. One is Christian, the other Muslim. One is in jail and one is not. Clearly, this is a play that beats to the issues that have been playing out in society today. A strong choice for the new Jungle.

DR. JEKYLL AND MR. HYDE

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SIMON DUNN

Isn't Wasting Time

At 6'1" and 215lbs, not many would attempt to pick on Simon Dunn. A lifetime of rugby combined with intense training for the Australian Olympic bobsled team have given Dunn an imposing physique that would ward off most bullies. Nonetheless, three years ago, Simon woke up in a Sydney hospital emergency room with black eyes and chipped teeth, the victim of a brutal gay-bashing.

"It's really soul-destroying to have someone bash you because of who you are."

Who Simon is, what he stands for, and what he has overcome, are reasons why he's coming to help celebrate the opening of Minneapolis' new gay sports bar, Game, this month. Well, that and being voted #1 in Attitude Magazine's Hot 100.

Growing up an hour south of Sydney, Simon did what all other boys in his hometown did: played rugby, which is as popular in Australia as is football in the States. Naturally drawn to sports, and hyper-masculine sports like rugby at that, Dunn soon came to realize he was also naturally drawn to men. "I was about 12 or 13 years old and I started to realize I wasn't like the other kids." As he struggled with these feelings, fear of rejection from friends and teammates kept Simon in the closet throughout his school years, until the burden became too great. "It kind of got to the point where it was hard lying to myself and everybody else about who I am."

Revealing his secret didn't make life any easier. Teammates and family both struggled



with the shock of their newfound knowledge.

"It was definitely a surprise. No one ever expects a sports person to be gay. People, especially teenagers, they have such a general view of what gay men are." And not a positive one, according to Simon, especially due to inaccurate and stereotypical media portrayals. Simon remembers his mother's initial reac-

tion as being tough to bear. "My mum, she had this idea of what my life would turn out to be, and when I told her — I had years myself to come to terms with it — and when I told her she only had a moment really. I understand where she was coming from, because when you come out it's not always just about you; it's about everybody around you."



For a period of about six years, Dunn bought into the myth that gay men couldn't, or shouldn't, play sports. Shortly after coming out, when teammates expressed discomfort, he quit rugby and moved to Sydney in an attempt to find a fit. Self-acceptance of his sexuality was a struggle.

"I basically went to too many bars and too many clubs and tried to be a part of that scene. And the entire time you're always unhappy. I never felt like I fit in. I was trying to find where I [did] and I didn't think sport was it, because the institution of society tells you that gay men can't play."

While living in Sydney, Simon became aware of the Sydney Convicts, a gay and inclusive rugby club. Buying into society's views on the intentions and motivations about players on a gay team, he avoided trying out. "It just took me a long time to make that jump. You have this perception that maybe they're not there for the sport. But then I joined up and rugby is why they're there, no other reason. And I discovered that there were people like myself on the team who had grown up playing the sport, and my sexuality was welcome there. I felt comfortable. Playing with the Convicts made me realize that sport was where I belonged and that my sexuality shouldn't mandate whether I should be able to play or not."

It was while Dunn was playing with the Convicts, finally comfortable in his sexuality and place in life, when he and a (straight) teammate were surrounded one night.

"We went out after every game obviously to have drinks. We went to Oxford Street (home to Sydney's main gay district) and went to leave, and we are just walking past this bar, and the last thing I remember is these guys yelling slurs at us, and I woke up in the hospital. I feel kind of sorry for [my teammate] because he was straight and got gay bashed. It went to the court system, and out of the six people they couldn't prove who was the one that hit me, so no one got charged. It took a lot out of me mentally; I got beaten up on the corner of Oxford Street. That was like my own street. I'm six-foot-one and almost a hundred kilos. If that can happen to me, imagine someone smaller. It's a horrible idea."

Shortly after, Simon moved to Canada to continue his rugby career but instead quickly found himself being recruited to try out for the Australian Olympic bobsled team whose members also trained in Canada. Dunn made the team, and hopes to compete in the 2018 Winter Olympics, though first needs to maintain his spot at a second tryout in September.

Serving as the brakeman on the two-man sled team, and the second man on the four-man team, Dunn's training focuses on speed and power. "In the four-man, the middle runners, we're kind of the engine of the sleigh; we have to get it going. We push the sled over 60 meters to pick up speed before the pilot takes over and takes us to the bottom." A combination of Olympic lifting and sprints make up the majority of his routine. "You need to be strong enough to move the sleigh, and it's 200-plus kilos, but you also need to be fast enough."

Dunn trains two to three hours per day, six days a week, in Calgary, Alberta, lifting for all six of those days and sprinting for three. "Wake up early, go train, work, go home, sleep, do it again. It's kind of a boring lifestyle, but I'm here for a reason. Bobsledding has given me a platform. I don't want to waste what I've been given."

Lending his voice to gay advocacy as an out gay athlete, after all that he's endured, is of primary importance to Simon, who didn't have a similar idol to look up to during his own formative years. Even from Calgary, his eye is on his home country. "[Australia] still has a long way to go. We don't have same-sex marriage yet, which is abhorring for a developed country. If I was to meet someone and wanted to get married, I'd like that to be [in Australia] because that is my home and it always will be."

Simon has not yet been to Minneapolis, and the idea of a gay sports bar excites him. "In all my travels around the world, I've never seen one. It's good that we've come that far; we have sports bars for the gay sports fans." He has, however, heard of our own gay and inclusive rugby team, the Minneapolis Mayhem. Presented with the idea that perhaps he'll find a date here, he laughs.

"I should have an excuse to come back." ■

SIMON SAYS

Simon was cheerfully game to answer our rapid-fire questions.

Do you have a celebrity crush?

Simon Dunn: I'll say Steve Grand. He's going to be at the opening [of Game Sports Bar in Minneapolis].

What's your dream date?

SD: Going to the beach, going to watch rugby, and then grabbing beers afterward.

What is your favorite form of exercise?

SD: Olympic Lifting.

Are you single or in a relationship?

SD: I'm very much single. My dating life is pretty much non-existent.

What is the best way to meet men?

SD: Oh, I don't know. Nothing I do, that's for sure!

Are you a clean or messy person?

SD: I'm very clean. Very tidy.

How would you describe your style?

SD: Sweatpants. I work and train in a gym.

What's your favorite drink?

SD: Scotch

What do you do if you have 30 minutes free time?

SD: Nap

What's the best gift you've ever received?

SD: My sister making me the godfather of her two oldest kids. She has two sets of twins, so it's the two oldest ones. Family is big to me.

What's your favorite TV show?

SD: *Wentworth*. If you like *Orange is the New Black*, you'll like this show.

What do you absolutely hate doing?

SD: Being Idle.

Anyone in particular you're cheering for in the Summer Games?

SD: Not really, no. Because of where I train, I have a lot of Canadian friends competing for Canada. So, should I cheer for Australia or cheer for Canada? I think I'll cheer for my friends.

OUR SCENE

FOOD & DINING | BY SHANE LUECK | PHOTOS BY MIKE HNIDA



Clockwise from top left: Cubano topped with pickle fries and side of house fries; Blackened chicken sandwich with ghost pepperjack cheese and side of sweet potato fries; Seasonal berry salad; Greek quinoa salad with chicken.

The Spirit of the Game

"I know the concept is a great concept, it's up to us now to execute the hell out of it."

Mike LaGuire's enthusiasm for Game Sports Bar, recently opened in Uptown, is contagious. Having most recently been the general manager at Union, LaGuire has spent 23 years in the hospitality industry and says people have always asked why he doesn't open his own place. Now, as managing partner and general manager of Game, LaGuire says, "There was never the opportunity for me to do that and to do it in the right way, until this possibility came around."

With Steve Hark of Entourage Events Group as a business partner, Game took over the Salsa a La Salsa building as part of the newly formed Uptown Restaurant Group. Until now, Uptown didn't have a gay bar and Minnesota didn't have a gay sports bar, so what took so long?

"I think the demand has been there. It's something that even I, myself, and my friends have been wanting," LaGuire says. "It's surprising

that no one has taken the reins or taken the bull by the horns by this point, but I think there needed to be a perfect storm for this to happen. Obviously you need the financial backing to do it, you need the right space, everything is just coming into alignment at one time."

The truth is, he says, "most of us grew up in households either playing sports or there was a favorite team that everyone gathered around the television and watched and rooted for. We went to college and had an alma mater team that we still cheer for, or maybe we continued playing sports."

That commitment to sports has always been part of the GLBT community, but he says many people in the community don't always feel comfortable going to mainstream sports bars. "We don't always feel comfortable doing what's natural for other people," he admits. "Whenever we're celebrating, instead of high-fiving, maybe we lean over and give our significant other a little kiss on the cheek or while we're watching the game we put our hand on their leg. Those intimate type things that

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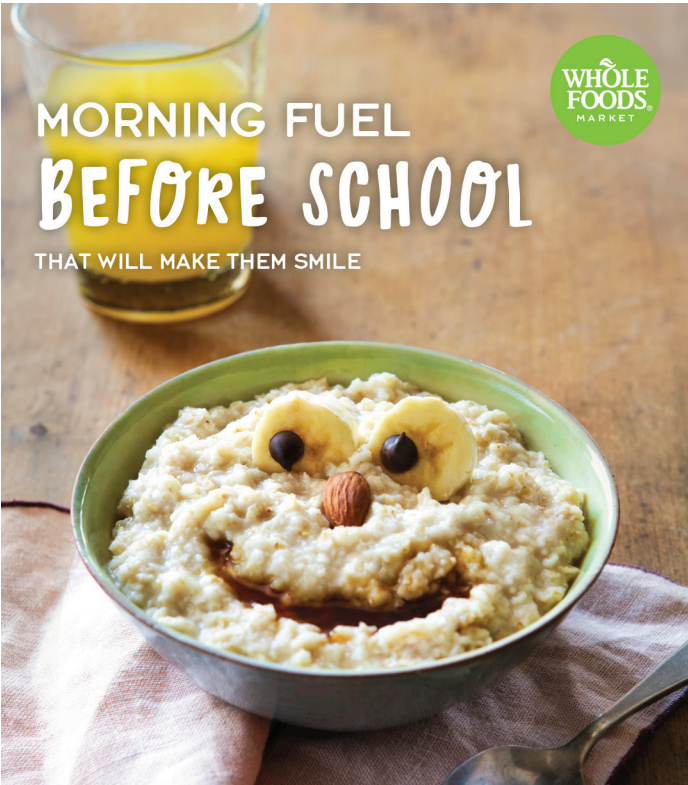
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(From left) Mike LaGuire couldn't be happier to have the talents of Ralena Young and Jorge Gonzalez join the team at Game Sports Bar. (Below) Ralena Young is designing the drink menu with a focus on fresh ingredients.

we don't really feel comfortable doing. We want to create a place where we can have that spirit of athleticism and spirit of sport and continue those traditions that we grew up with but do it in a place that we feel 100 percent comfortable."

That sense of inclusion applies to anyone that might want to walk through the doors: men, women, GLBT, or ally. Family-friendly until 10 p.m. every night (when Game becomes 21+), LaGuire even invites the family pet to join in the fun with the pet-friendly patio that receives an overhaul from its a La Salsa days. The addition of lounge furniture, plants, and color makes the 150-seat four-season patio a much-desired hangout, whether it's summer, winter, or anywhere in between.

"This isn't a far-stretching concept, but it seems that way," LaGuire laughs. "It seems so ordinary, but it seems so genius at the same time. There are other cities that say they have a sports bar, but they just throw up a couple TVs and say, 'We're a sports bar!' There are so many different elements to it; it's not just turning TVs on, but creating events around the sports being televised, it is allowing a space for people to be active."

At Game, guests will be able to utilize a pool table, multiple dart boards and bag toss to be physically active while enjoying sports on the 20 TVs around the bar (complete with NFL Ticket and Big Ten Network). The decor change will also create the sports bar feel that many in the community have been begging for. Framed jerseys will honor the local favorites: Twins, Vikings, Timberwolves, Wild, MN United, St. Paul Saints, Lynx, and Gophers. Hanging banners pay tribute to the local teams that Game sponsors (like LaGuire's own TCGSL team, the Fur Ballers) while photographs of out athletes from around the world, both past and present, adorn the walls and inspire an emotional connection to the space.

The bar, which will very rarely ask for a cover and offers free parking in the 50-car lot, is hitting it out of the park with a stellar drink menu that will have you asking for more than just seconds while cheering on your favorite team. Ralena Young, most recently from Coup D'etat and winner of the Iron Fork in 2014, heads up the bar program. "She is creating a craft cocktail program that is sports bar appropriate," LaGuire says. Two of those drinks



are on tap, including a mint julep.

That leaves the rest of the bountiful taps for beers, 12 of which come from local metro and Minnesota breweries. What would a sports bar be without an outstanding beer lineup? Lake Monster Brewing out of St. Paul created a special beer that will be sold exclusively at Game and at their taproom. The hoppy blonde ale joins the lineup and has already created quite the stir on social media.

To complement the drinks, LaGuire couldn't be more thrilled with Game's food menu. Featuring the talents of chef Jorge Gonzalez, who rose to fame as executive chef of Lagos Tacos for three years, LaGuire says Game will showcase American casual sports bar food. The concentration will be on quality ingredients and scratch-cooking that is well executed.

"When you're coming to a sports bar, you want sports bar food. But you want sports bar food done very well that tastes great," he says. "I don't want something that's deconstructed and doesn't look like a burger any more. There are so many great restaurants in town from these beautiful farm-to-table concepts to really fantastic pizza joints to places where you can get a really healthy, organic meal. I want to be the sports bar you come to for the best tots in town, the best burger in town, a really great flatbread that's crispy and yummy. I want you to come to my brunch because we have a solid, delicious brunch menu that really gets your Sunday Funday off right. I want it to be built around the food."

"[Game] is a place where we can sit with some soft music in the background, a pitcher of beer, and we can talk about life and sports and just be ourselves," he continues. "And do it in a space that has big windows and fresh air and a full menu. Good food, good company, great beer selection." ■

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Zingerman's best selling Reuben. Main Street, Ann Arbor. Photos by Carla Waldemar

Ann Arbor

OUT FRONT AND OFF CENTER

The Berkeley of the Midwest, they call it. But, don't be misled: it's even better. Ann Arbor, a college town of 70,000 (plus an equal count of students) of mostly alums who couldn't bear to leave, radiates from the liberal-leaning U of Michigan campus, bordered the avenue homeboy Pete Seeger (a hippie before it became hip) honored in his homage ballad, "Down on Main Street."

Well, Main Street still sports that old-time religion: multitudes of bookstores, indie boutiques, galleries boosting local talent, and (the reason foodies flock to the city) ultra-locovore cafés and breweries, for which "craft" was simply the way to do business, long before it became a buzzword.

I came to eat (and sip). And I wasn't sorry. First stop, Zingerman's, the Vatican of delis. Owner Ari Weinzwieg and partner spent their college years here without a decent bagel, and decided to remedy the situation. Today the legendary deli sports just about every delicacy an authorized gourmet could wish: 12 kinds of bacon alone, plus a shrine to short-order sandwiches (the Reuben's the best seller, no surprise). Might as well re-christen the city Zingertown. "Everybody in the community knows someone who works here," confides its marketing director.

Zingerman's then launched its own creamery, at first to make the world's best cream cheese for those bagels, but nowadays producing up to 24 kinds of soft cheeses (the technical term manager Tessie employs is "ooey-gooey"). They're born of local cow and goat milk, which led to the duh-decision to direct some of it toward the making of gelato (bacon-flavored, anyone?).

Then, how about a simple, old-style café to celebrate Midwestern cooking? Fine. Ari hired Chef Alan Young to research what he calls "old American food, old-school and simple. But," he hastens, "simple isn't easy." For instance, to create the very best fried chicken, the number one seller at Zingerman's Roadhouse, he scoured the South, then recreated his favorite version discovered at a shack in Tennessee. Same for the pulled pork. "Nobody's doing a very good job with meat," Alan declares, "so I decided to raise my own." But if you overlook his mac and cheese,

well, don't say I didn't tell you.

Before another bite, I got together with several indie producers to find out just why food entrepreneurs like Lisa McDonald, who runs Tea Haus, and David Klingenberg, self-styled CFO (Chief Fermenting Officer) of The Brinery, do well here by doing good. Says Brandon Johns, chef/patron of Grange restaurant, "Michigan is the most agriculturally diverse state, second only to California. And the biggest benefit of being a university town is disposable income," both of alums and visiting parents. "We all were doing farm-to-table before it became a buzzword. They're now growing unheard-of things, like local ginger. Farmers have extended the growing season with hoop houses and greenhouses, and by preserving and pickling."

Pickling? That's David's forte. He sells The Brinery's kimchee and sauerkraut to Zingerman's and to Whole Foods nationwide. Lisa, at Tea Haus, is one of only a handful of European-trained tea sommeliers. "I use tea in everything we make here, from macarons and jam to gelato." And she's first in line at the farmers market, launched in an old gas station, open seven days a week. "It's really cool; people get excited when the first garlic comes in." And Brandon, at Grange, is one of those snout-to-tail kind of guys. "I make sausage, confit. I've even got fried pig's head on the menu, and it sells." So does his beef-cheek pierogi; his Michigan smelt; his heritage pork loin with ramp bratwurst; and his stinging nettle pasta.

At Spencer, a new, share-the-table spot, Chef Steve Hall gives local produce pride-of-place on his menu, celebrated in roast cauliflower soup with ramps and sorrel; roast radishes with parmesan-fried egg; and ramp hush puppies (OK, fish and chicken, too). At Eve, a classy dinner club, owner Eve Aronoff also salutes seasonality, from the carrot-lime puree visiting her Moroccan scallops to English peas and shoots aside her halibut.

Fleetwood, a 1947 diner purchased from a Montgomery Ward's catalog (can Amazon do that?), stakes its claim to its best-selling hippie hash: a come-hither mélange of broccoli, tomato, onion, green pepper, mush-

rooms, and feta, served with toast and eggs 24/7.

Main Street's Vinology offers "a taste of Northern Michigan" via the wineries it represents, as does nearby Cherry Republic: "Grown in Michigan and munched the world over" via juice, candy, mustard, scone mix, even soaps and spoons of cherry wood.

But when it comes time to sip, it's really all about beer. Grizzly Peak, launched in 1995, led the way. In its pub setting, brewmaster Duncan Williams is justly proud of his British-inspired ales. At Null in nearby Dexter, brewer Ron Jeffries swears by oak-aging. His hoppy, citrusy North Peak Diabolical IPA is his best-seller. He follows up with Blanca, a light wheat, breathing coriander and orange, while his red beer, La Roja, is both the most sour and most sought-after.

Lunching at Salt Springs Brewery in Saline, a brewpub in a converted church of 1896, I pig out on pulled pork and strawberry shortcake before touring the brewery, where Big Brown Bunny Porter steals the show.

Heading to Ann Arbor's sister city, Ipsilanti (Ipsi to its friends), the Ale House is where to find primo crafts like best-selling Mooneye and Woodruff's Porter. Stick around for Chef Mary's dynamite eats: a menu of "local, frugal and seasonal" hits, ranging from minty peas and beet fries ("makes grown men like beets," she testifies) to gourmet grilled cheese and burgers with bone-marrow butter.

Ipsi's Unity Vibrations goes one further with its Triple Goddess kombucha beer. "We get positive energy from naming each tank," insists Rachel Kanaan, chief hippie ("our brewers sing and ring bells"), who also produces yummy kombucha teas like blood orange and bourbon pecan.

EAT, DRINK AND MEANDER

Back on Main Street, where Bob Seeger played at The Ark (tonight it's Judy Collins), there's art on the palette as well as the palate, starting

with the University of Michigan Museum of Art. Raising the bar outside its Grecian entrance is a Mark di Suvero sculpture, foretelling more shock-and-awe within. It delivers, from Tiffany glass and (Michigan-made) Eames furniture to works by Picasso and Rauschenberg, Warhol and Giacometti. In the campus library, anchoring a quad that looks airlifted from Dublin's Trinity College, you'll discover original Audubons. And on the pavement at UMMA's entrance, a plaque hailing JFK's founding of the Peace Corps. Right here.

At Main Street's Peaceable Kingdom gallery, the Outsider art of native Chris Roberts captures the fringes of New Orleans' society. Then there's Robot Supply, which dedicates its proceeds to a tutoring program sponsored by Dave Eggers. The Washington Street Gallery, a 17-member co-op, and Ann Arbor Art Center: elegant jewelry, Moderne tiles, pottery by talented locals, and cigar-box guitars. Shinola occupies prime real estate, hosting its designer bikes, sleek leather goods, and watches for the one percent.

Antiques, too. The best collections lurk just outside Ipsi, where Schmidt's imports European furniture and Materials Unlimited offers rehab salvage: stained glass, wall sconces, clawfoot tubs. Across the road glimmers the vintage wear at Muse, housed in a lipstick-red barn, "an all-purpose house of fabulosity," explains manager Luna, whose nighttime gig is at gay bar Candy Land.

Ann Arbor's other GLBT cocktail haven is Autbar, where I caught up with Ipsi's new mayor, Amanda Edmonds, an out lesbian who bested the former mayor two to one. "Ipsi is more affordable and underground," she tells me. "It's a place one can really make change, without losing our charm. I always look for ways to prosper through an equity lens." ■

For information, consult www.visitannarbor.org.

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MSP HOME & DESIGN SHOW

BRINGS HIGHER-END FEEL TO HOME DESIGN

BY SHANE LUECK

Looking to channel your inner designer or remodeler and update your home? Whether you're looking to upgrade your suburban home or add defining touches to your downtown loft, the all new MSP Home & Design Show will help.

Show producers Bruce Evans and Dan DeJaeger bring their significant consumer event and marketing experience, having worked as a successful team for nearly five years while working at North America's largest producer of home and garden events. Attendees of the MSP Home & Design Show can look forward to discussions with home design experts, an appearance by HGTV architect and interior designer John Gidding,

art from Drew Beson, and a Makers' Market highlighting Minnesotan artisans and craftspeople.

The inaugural year of this fall show will provide a unique experience for visitors, offering a sampling of new home trends, interior design expertise, home products, demonstrations and much more — for large homes, small space living, and everything in between.

"We're excited to bring a high-end, design-focused show to the Twin Cities during the fall season — a great time for homeowners to talk with interior designers and start planning large-scale projects, or quick refreshes before the holidays," Evans said. "We look forward to providing

Photos courtesy of Crush Collective Interior Design

guests with a one-of-a-kind show that's all about the attendee experience."

According to Evans, creating a high-end home show has been in the back of his mind for years, and finally the opportunity presented it-

self. "We have seen a number of other markets where fall shows are very successful that focus more on interior design, home decor, the latest and greatest design features in homes, things like that," he said. "There are other fall home shows, good fall home shows, but this is a higher quality fall home show targeting consumers with a little higher household income than others."

In addition to focusing more on home design and decor while targeting higher income brackets, Evans and DeJaeger are also embracing the growth of populations living in smaller spaces downtown, with design aspects targeted for apartments and condos.

"We know the percentage of people living downtown now has gone up significantly in the past couple years," he said. "And we do see that as an opportunity to provide those people with design and interior options for smaller space living. And we know that other shows kind of focus a lot on the outdoors and we will have some of that, but we'll just be focused a lot more on interior design, home decor, interior design trends and advice."

Top design and product trends will certainly be on display, but consumers are also given the opportunity to interact with an assortment of interior designers to get ideas and advice on their own design conundrums. Generating great buzz are the eight "designer rooms" on display, all being designed by different interior designers who will be on hand to answer questions and offer advice. One room features the work of five seniors of the Dunwoody College of Technology interior design program, each creating a unique piece of furniture for the home office.

CONTINUED ON PAGE 30 ➔



In a conversation with Evans he begins beaming with excitement as he shares that a portion of ticket sales will go to a scholarship fund for the Dunwoody interior design program.

The Dunwoody and other designer rooms are just one example of the interactive environment Evans was hoping for. “We strongly encourage our exhibitors to develop exhibits that encourage interaction; if they have small demonstrations they can do at their booth, we strongly encourage that,” he said. “We will even have an idea center where there’s going to be swatches of carpeting or examples of paneling or wood flooring where people can actually see and feel and touch the different products for the home.”

Not planning a large project? Evans and DeJaeger have thought of that, too. Local artist Drew Beson will be showcasing his art for purchase in a gallery and the Maker’s Market provides a unique area of the show featuring artisans, unique products and incredible talents including several from Minnesota. This is your opportunity to meet the masterminds behind a variety of unique art and home products.

Evans admits that there are plenty of home shows in the market, but the MSP Home & Design Show fills a void with its products, design features, and higher-end focus. The demand for a show of this nature is there, he says. “People here get it. Dan and I travelled across the country when we did the marketing for 21 different shows across the U.S. So we saw all of these home shows and Minneapolis always was one of the more trendy ones. We are a more progressive market and we like to be on the forefront of design and trends.” ■

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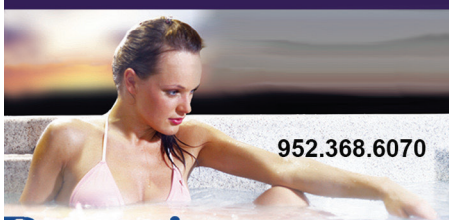
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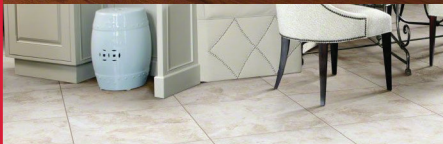
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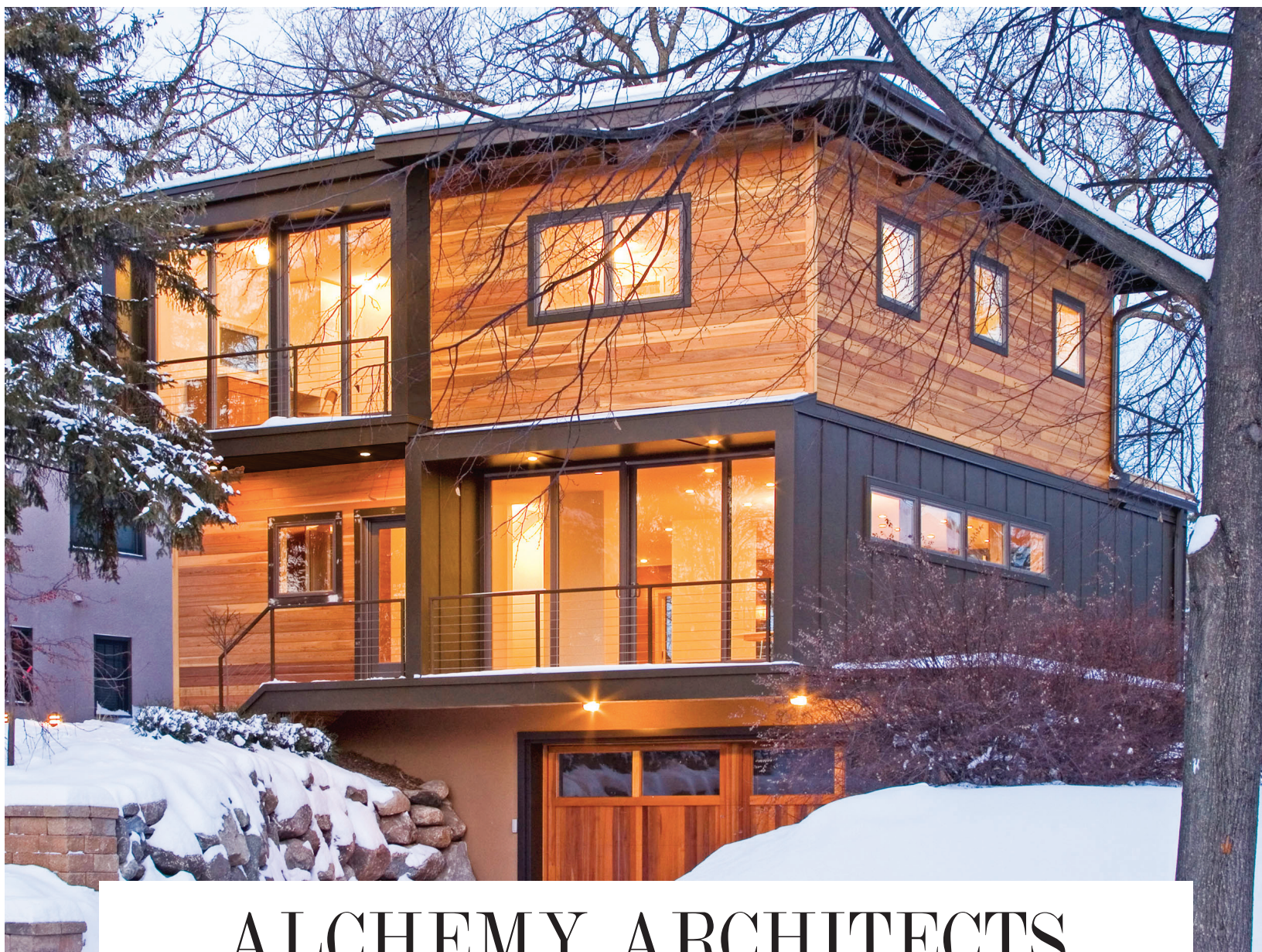
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ALCHEMY ARCHITECTS

LIVE LARGE IN A SMALLER SPACE

BY KATHLEEN BRADBURY

With the heavy emphasis on green living in today's housing market, many homeowners and designers are constantly looking for ways to reduce a home's environmental footprint. For Alchemy Architects, founded by Geoffrey Warner, the solution is simple: "the greenest square foot is the one you don't build."

Fueled by this philosophy, Alchemy has received international recognition for their custom-designed weeHouses, prefabricated homes that are designed for maximum efficiency within smaller spaces. Warner's first weeHouse debuted in 2003 and has been considered a source of inspiration and "architectural optimism" for people who are looking to live large without a massive floor plan.

Alchemy's weeHouses are located across the country, each a unique piece of architectural art. Made out of stackable "modules," many wee-

Houses are the size of a studio or one-bedroom apartment, but several "not-so-wee" projects range between 1800 and 2000 square feet. These permanent, long-lasting dwellings are custom designed to include high-quality finishes, provide full amenities, and incorporate repurposed or recycled materials. And the countless options for customization on weeHouses guarantee that each project is unique and perfectly tailored to meet the owner's needs.

Alchemy projects like weeHouses, BarnHouses, or Accessory Dwelling Units are created using a process called modular building, where large portions or sections of the home are constructed in a factory and then are delivered and assembled onsite. According to Betsy Gabler (Alchemy's business development director), the benefits of building in a weather-controlled factory are significant: "Alchemy can deliver a high-

Photos by Alchemy, LLC

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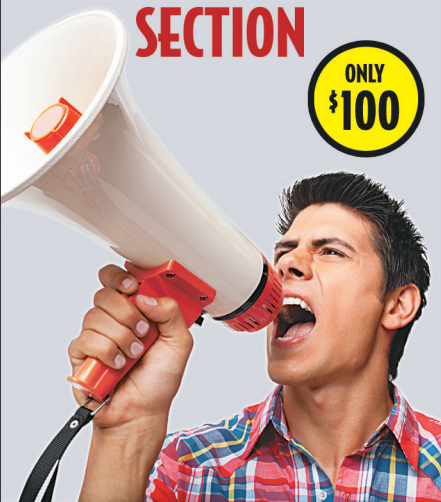
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In addition to taking advantage of a consistent working environment, people who work with Alchemy benefit from their hands-on, playful design process and their “tightwad panache” aesthetic. Gabler notes that the architectural team “draws inspiration from art, literature, history, and leading creative thinkers to create alternative and atypical project solutions.” Such inspiration allows for a multitude of design options for any lifestyle, no matter how much space is needed. The following options are sure to have you thinking outside of the brick-and-mortar.

Alchemy is hoping to make a big impact with their most recent endeavor called Accessory Dwelling Units (ADUs). These self-contained living units include a kitchen, bathroom, and bedroom — all within 300 square feet.

Accessory Dwelling Units (ADUs)

Alchemy is hoping to make a big impact with their most recent endeavor called Accessory Dwelling Units (ADUs). These self-contained living units include a kitchen, bathroom, and bedroom — all within 300 square feet. Alchemy designer Andrew Blaisdell believes that ADUs have the potential to get more people living in urban areas without building more condos or cheap apartment buildings.

The Accessory Dwelling Units are the result of an art piece developed by Alchemy’s founder, Geoffrey Warner. The lightHouse served as both an experiment in building the tiny dwellings and continues to be a “mobile educational moment” that raises awareness about the possibilities of ADU living. Initially displayed at Northern Spark, the lightHouse is making its way to various locations around the Twin Cities and will attend the Eaux Claires Music & Arts Festival and the Minnesota State Fair.

While the lightHouse serves as a spark for inspiration and possibility, Alchemy used this prototype to learn what works (and what doesn’t) for their official Accessory Dwelling Units. Most notably, they determined that building an ADU within a shipping container (like the lightHouse) is not the best option. Blaisdell adds, “We wanted the experience of building in a shipping container, but we will


probably never do that again!” Instead, the ADU design uses Structural Insulated Panels (SIPs) to create the structure.

Building the prototype also allowed the architects to test out the behind-the-scenes mechanics of the dwelling. Blaisdell recalls the vast amount of research on the ADU’s mechanical systems, and notes that this research and hands-on testing is how architects educate themselves. The result of these efforts is a highly sustainable unit that is built to last.

Thanks to recent laws passed by the city of Minneapolis, ADUs be-



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tween 300-800 square feet are allowed on city lots with pre-existing family homes, making them great rental spaces, havens for in-laws, or student housing. The units hook up directly to the existing infrastructure of the area, providing the space with electricity, sewage, and water.

Unlike Alchemy's other custom-built projects, the ADUs are intended to be "ready-to-go" units that follow a fixed design and aesthetic. The unit is designed to be modern, clean, and straightforward while incorporating natural light from floor-to-ceiling windows and using the same high quality finishes that appear in previous Alchemy projects. The units are delivered as a flat pack of parts and panels that a contractor (or a handy homeowner) can assemble.

Alchemy intends their new design to start at a base price of \$70,000 for standard finishes and materials, but ADU owners will be able to upgrade if desired. In this early stage of the project, construction is currently estimated to take six months, but the team hopes to shorten the timeline to three months as time goes on. The reasonable time frame and affordability is sure to appeal to people seeking to live efficiently and conscientiously.

BarnHouse

People who want more space or who want to add a more rustic touch to Alchemy's modern aesthetic may want to consider the BarnHouse model. True to its name, the BarnHouse is inspired by traditional barn structures, and consists of an outer shell surrounding a utility core and "free-flowing forms" that create various rooms.

Alchemy describes the aesthetic of the BarnHouse as "modern, honest, and clean." Designer Bryan Carpenter adds, "We like the directness and simplicity of a barn's structural shape and approach, coupled with its regional relevance." This regional relevance adds an attractive dose of familiarity to the structure, which Carpenter notes becomes even more excited when the expectations of the structure are tweaked — "the familiar with a refreshing new twist!"

The most significant "twist" comes with how the internal space is designed. Because the external shell of a BarnHouse is an economi-



cal choice, a higher percentage of a homeowner's budget can go toward high-end interior finishes, treatments, and details. IKEA kitchen cabinets are a top choice due to their quality, and high efficiency appliances allow for the home to have a more conscious footprint.

Alchemy's most recent BarnHouse is nestled in the Seward neighborhood of Minneapolis. Owned by two graphic designers, this BarnHouse was strongly inspired by the couple's own aesthetic, which Carpenter describes as "stylistically simple, with clean lines and a limited palate of materials so it all works cohesively together." Interior barn wood adds an element of character and provides an interesting balance to the industrial aesthetic of raw steel elements such as the steel stairwell.

The couple also incorporated several "graphic qualities" to their new home, such as painting the doors a vibrant blue. And the bright metallic color of the steel garage (built from a "pack" by the owners and their friends, like an old-fashioned barn raising!) plays off the dark house. These bold elements make the three-bedroom, three-bathroom house pop with personality and style, making this BarnHouse truly magical.

Alchemy Architects can help anyone develop a conscious, efficient, and exciting living space for their needs. With endless design possibilities, Alchemy can fit all your big dreams into a smaller footprint. To start planning your own architect-designed home or to keep track of the touring lightHouse, visit www.weehouse.com. ■

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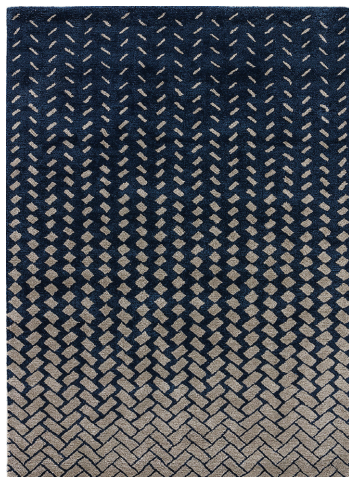
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2016 Volkswagen Beetle Dune



We, as a culture and community, always like being different.

It might not be the case all of the time, but there are plenty of things that differentiate us from everyone else. We always found ourselves standing out in the way we dress, furnish our homes, tend to our properties, the music we listen to, and the celebrities we adore.

In recent years, we have seen the lines blurred. Our tastes in clothing, music, furnishings, and now automobiles are being shared with everyone else. Is that a good thing? Maybe.

Perhaps that works well with a society finding equity among all of us. Then again, will that take away our own distinction within society at large? Or, does it?

Since its arrival in 1949, Volkswagen has always been different. The original “Beetle” arrived as something of a curiosity. Yet, its popularity made it into an icon. The original car had its engine in the rear, cooled by air, and was not as fast as the average American car. It’s shape never changed, though the final “sedan” was sold in the USA by 1977. The convertible remained in this market through 1979.

VW resurrected the Beetle for 1999. It may have been shaped the same as its previous iteration, but the chassis is completely different. The front-engined, water-cooled and front-drive Golf provided the platform for this New Beetle. At first, they were popular. The New Beetle even found favor with our own community.

In fact, you named the Beetle one of your favorite vehicles back in 2012 in this magazine.

It was cute. Very cute. But, not a lot of people took it seriously. Sales waned through its final year of sale in 2010. VW understood that the Beetle may have been different, but it needed a bit more massaging and, perhaps, some purpose for the brand. The 2012 Beetle arrived with a shape that was a bit more trim and muscular. It exhibited all of the signs of a Beetle, along with its front-drive, front-engine platform, but it was seen as a balanced vehicle that could be sold as a two-door to customers looking for such a vehicle.

The Beetle is still around. For 2016, VW introduced a couple of special editions to help expand its purpose toward customers. There is a Denim convertible version that reminds one of the 1970s.

Then, there is this Dune model. It is another take on another part of the Beetle’s heritage: the Baja Bug and the Dune Buggy. Both vehicles were an extension of the Beetle’s legend in the 1960s and ’70s. To pay homage to them, VW came up with a sporty special edition, including a front bumper with a skid plate, a rear wing, and a lifted ride height.

Sounds like a cool idea? Let’s find out.

First off, we must address the Beetle’s basic shape. Compared to the last New Beetle, the overall theme was to retain all of the classic design elements of the car and make it *masculine*. That was the word being used by other journalists to describe this current Beetle. However, let’s just use *aggressive* instead. The roofline was flattened and the overall height was lowered. The hood was also flattened and appeared longer than even the old Beetles of decades past. Instead of mimicking the old “sedan” of rear-engined era, Volkswagen shaped the Beetle to become more of a coupe with an eye on other affordable models, such as the Hyundai Veloster and the latest Honda Civic 2-door.

Compared to the rest of the Beetle lineup, the Dune certainly takes the standout design of this car to another level. The enhancements on the Dune actually work. It gives the Beetle a certain flair, even with its model-exclusive Sandstorm Yellow paint job, rear spoiler, black wheel arches, front bumper, and striping. In all, the Dune package is a head-turning ride that exudes personality and fun.

That theme continues inside of the Beetle Dune. Again, the notion of the Beetle being more aggressive (and masculine) continues with the evolution of the interior. Having the color-keyed elements on the dashboard and door panels are a direct paean to its rear-engined ancestors. It actually works with the integration of a three-dial instrument binnacle that is easy to read and reference. A custom digital information center finishes off the binnacle well. It also enables a high position for the new touch screen for the MIB II infotainment system and retains a lot of the Volkswagen-specific dials and switchgear throughout the instrument panel and steering wheel. However, some switches and stalks may be on the older design side, which are often frustrating to non-Volkswagen drivers. For those of us familiar with the brand’s products, we know the drill and appreciate them for their functions.

Seating is best described as “just right.” The front seats fit people like a glove with great comfort and bolstering all around. Manual controls for rake, recline, height, and lumbar support are simple to use and it is easy to get the right seating position behind the wheel. For adults, the rear seats are indeed a challenge, although access to the back is easy. Legroom is at a premium at above-average sized adults. Cargo space is good, even with the rear seats up and the cargo cover on. There is a lower floor for storage, but the hatch is very large and wide for making loading and unloading easy.



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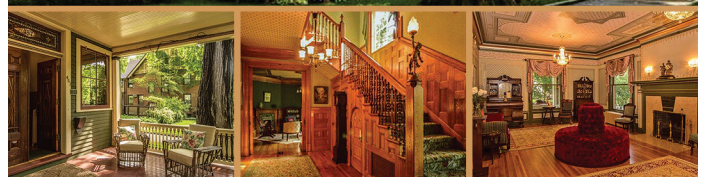
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What is this MIB II infotainment system I mentioned earlier? It is not a take on the Will Smith-Tommy Lee Jones series of films. Volkswagen knew it had to raise the ante on infotainment systems, therefore they introduced a trio of them for most of their lineup. The key to this system is full smartphone compatibility. While most vehicles offer just Apple CarPlay, Volkswagen can also pair with Android Auto and MirrorLink. With three AppConnect options, it is easy to plug, swipe, and integrate while on the road. You can still use Bluetooth to connect for phone functionality and music file playback. The sound quality of the standard audio speaker system is very good, as well.

What the Dune adds inside is additional flair within the theme. The trim reflects the Sandstorm Yellow motif with black and gray added. In all, the entire cabin looks really, really cool.

There is only one engine/transmission combination available on the Beetle Dune. The 1.8-liter turbocharged four-cylinder engine has 170 horsepower on tap with 184 pound-feet of torque. Combined with its six-speed automatic transmission, the Beetle Dune drives very well. Acceleration is solid and the shifts are smooth. This driveline sends power only to the front wheels. As for fuel economy, we have averaged 28.9 MPG in our care, just a bit over the average posted on the sticker.

What makes the Dune unique is its ride height compared to other Beetle models. Most of it comes from its Continental 235/45R18 all-season tires and unique Canyon alloy wheels. Behind this wheel/tire combination is 0.4-inch increase in ride height, with an extended width of just 0.6 inches. Sometimes when there is an increase in ride height, there would be some issues with driving dynamics. Actually, there wasn't. When pushed on country roads, the Beetle Dune rode near-flat through the corners, while absorbing the cracks and imperfections on the road.

The ride quality is very good and the handling is fantastic.

The steering is very responsive. Turns are sharper and on-center feel is on point. The brakes are also good, with excellent pedal feel and solid stopping power. Both normal and panic stops resulted with a confident feel and feedback all around.

The Beetle Dune has a base price of \$23,559. Our example came with a complete sticker price of \$25,065 with the only option being the Sandstorm Yellow paint. The Dune also comes in a convertible. If you wish to get just a Beetle, pricing starts at \$19,795 for a 1.8T S model with an automatic transmission. For those wanting to row their own gears, step up to the SE model with a five-speed manual gearbox.

You can get the Beetle with a version of the GTI's 210-horsepower 2.0-liter turbocharged engine in the R-Line models, starting at \$25,995, choosing between a six-speed manual and the DSG gearbox. For the top-down experience, Beetle convertibles start at \$25,490. Whichever Beetle you choose, it will be a unique and fun experience to be had.

Originally, the Dune was supposed to be a limited edition for 2016 only; however, it has garnered plenty of interest since its first showing as a concept a few years ago. Therefore, the Beetle Dune coupe and convertible will be available for the 2017 model year. For 2017, there will be another limited edition Beetle available for those wanting more of a different personality: the #PinkBeetle.

Our community loves the Beetle. We always have. Today's Beetle was designed to be different from the rest, which was achieved quite nicely. With the Dune model, the added element of the appearance kit and outward personality provided another layer of, for lack of a better word, *fun*. A chewing gum advertisement once touted their product as "double the fun," which is quite apt to describe for the Volkswagen Beetle Dune. ■



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LAVENDER'S OUT IN THE STANDS

JULY 15, 2016



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ROCHESTER PRIDEFEST

JULY 17, 2016



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